

VOLUME IV

SUMMER
2008

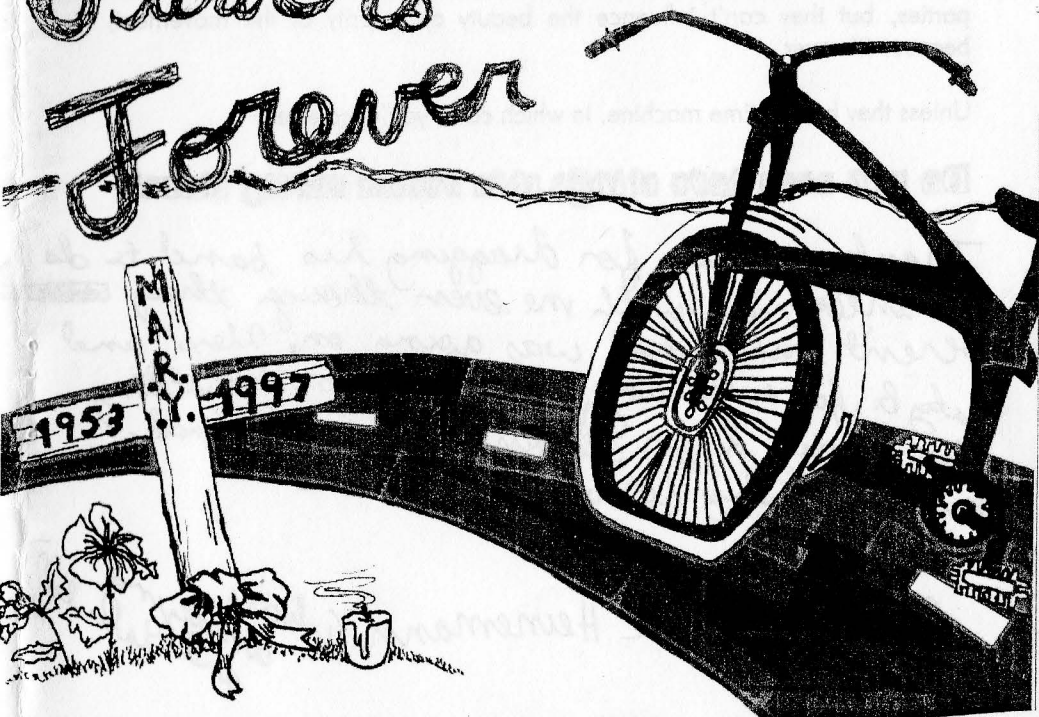
SAPRIOT



Tullycraft

THE EXCLUSIVE
MULTI-PAGE INTERVIEW

Flowers
Forever



I am incredibly amused that there is a font called fanzine!

This zine is going to be a bit different from the previous issues because the interviews were actually conducted in person, as opposed to over the internet, as they have been before. After doing them, I decided that I should print the interviews in their entirety, even if not all of it is relevant to music or to your interests. When you just are conversing with someone, sometimes it's a bit boring and there's a lull, but I have to print that, because it's better that way. More pure or something. I know most magazines, AP and Spin and what have you, will do an interview then write an article about a band's history from it, but I'm not going to do that or even normally introduce bands, because I trust that you already know the rap and if you don't, you know where to find it. I don't need to spoon feed you. It's important to me that you are able to read interviews in their original, unaltered form. I'm a bit hesitant to do this because sometimes, unedited things are crap. A lot of the time unedited things are crap. But even if by not editing things, what is made is terrible, a lot of the experiences you get to have because of doing it are the important part anyway. Doing things wrong and bad and uninteresting is more fun. All the critics hate you for a bit, but it's alright, because being liked by critics sucks anyhow. When they don't like you, then you know everyone there is really dedicated. Nobody's going to stick with an uncool thing unless it matters to them. You just keep going and continue doing whatever awful art or music or writing and then maybe get recognized posthumously, and by then, no hipsters can come and crash your party. They can have you-themed parties, but they can't influence the beauty and purity of the movement, because it's over.

Unless they have a time machine. In which case, you're screwed.

Do you ever hear things that aren't really there?

Thanks to Sean for dragging his band to do an interview with me even though they ~~were~~ weren't sure what was going on, Alex and Katy B., for everything, Morrissey for distracting alex, Amy R. for always being on Facebook chat and Joshy for being awesome.

Cover by Lee Heinemann. (who is amazing and talented)

Tullycraft

Sean: My name is Sean and I like to eat dead babies.

Chris: Oh, you really do?

Louise: How 'bout their brains? Are you a zombie?

Sean: Apparently I am, yes.

Louise: Just like Castro

Jenny: My name is Jenny and Chris likes to eat dead babies.

Chris: Why would you even say that? I've never-

Louise and Jenny: Because it's true

Chris: Alright. I guess I'm Chris then, and I like to watch Sean eat dead babies. I'm not gonna say it's a kink or a fetish, but it's something I enjoy. Which is different, like, alright.

Jeff: My name is Jeff and I like to watch Chris watch Sean eat dead babies. I like to be as removed from this situation as possible.

Sean: That actually is a fetish.

Louise: It is. So, first of all, you guys actually have real lives, so how do you fit Tullycraft into that?

Chris: It's a part of the real life. It's a part of the real life. Y'know, I got a child, another child on the way.

Louise: Oh, happy Father's Day!

Chris: Yeah, I got a call from my son today. He's three and a half and sounds hilarious on the phone.

Louise: Don't three and a half year olds always sound hilarious?

Chris: They do. They sound especially funny on the phone.

Louise: What did you name him?

Chris: Anton.

Louise: Mmokay.

Chris: Leslie Anton, actually. We just call him Anton though

Louise: That's good, as opposed to a silly name like Bean or Brick.

Chris: Is Google not a cool name?

Louise: No, Google is *definitely* a cool name.

Jenny: He's looking for new names for the new kid.

Louise: DO IT!

Chris: So I'm trying to garner support for Google.

Louise: See if you can get an endorsement for that, too.

Sean: Or a lawsuit.

Jeff: He'd be harassed with stupid questions all the time. Directions, and-

Louise: That's true.

Chris: Hey, what's up, Google?

Sean: I had a question...

Chris: How do I get to [indistinguishable] C'mon Google.

Louise: I'm feeling lucky, take safe search off.

Chris: What if something bad would happen to Google, like with Yahoo?

Jenny: In Klingon or something [I'm not sure what she actually said, but that's my best guess]

Sean: Right, right, right. That's true.

Louise: So, why did you kill the riot grrrls?

Sean: Yeah, Chris.

Louise: More importantly, how did you kill them? They're very tough people.

Chris: They were pretty tough.

Sean: How did you do that?

Chris: We just outlasted them.

Louise: According to Cat & Girl [the webcomic], indiepop kids are immune to every poison known to man. You can't kill them. ...So why are there three songs about vampires on Every Scene Needs a Center? Is there anything you would like to share?

Sean: There are only three? I actually thought there were more.

Louise: There might be more. There are more vampire references.

Sean: But only three that are strictly vampires.

Chris: I think initially we meant to write sort of a vampire opera record. We didn't want to write a twee album, let's write a vampire opera.

Sean: You had a term for it. What did we want to call it, Jenny? Bubblegum goth. We were trying to start a new genre, bubblegum goth. And then we got off track of that because, um, songs like Dracula part one had that long sort of-

Louise: That was *really long*. I think you could have just split that up in ten parts and they would have been normal length.

Chris: That was two separate songs and it became Dracula parts one and two.

Sean: Yeah, yeah, yeah. So we were doing that kind of stuff then we went back to writing regular songs. Um, so we forgot the opera thing.

Louise: Well a surprising amount of indiepop people are vampires.. *such as*

Sean: Yeah! See?

Louise: Calvin Johnson and Stephen Pastel.

Sean: Yeah, so maybe that's it.

Louise: Yep, called Calvin up to ask him.

Sean: And?

Louise: He didn't deny it.

Sean: He actually answered the phone?

Louise: No, *K* did, I said "This is Louise, can I talk to Calvin?" they put me right through.

Sean: Really?

Louise: Yeah.

Sean: Wow. That's amazing.

Chris: He was like [deep Calvin Johnson voice] "Hello?"

Sean: Is that how he really talks?

Louise: He sounds kinda Canadian actually.

Jeff: [Calvin voice] Eh.

Chris: [Calvin voice] Eh

Jenny: They are not to be trusted. They are all vampires.

Sean: I have talked to him many times and he never came off as Canadian.

Louise: Maybe it was just on the phone, then.

Chris: Did he come off as a vampire?

Sean: Have you ever met him in person?

Louise: No.

Sean: He doesn't say 'eh' a lot.

Louise: I just called to harass him on the phone.

Sean: What about him sounded Canadian?

Louise: He had really round "O"s.

Sean: [Calvin voice] Ooooooooooooooooooh.

Chris: Oh he does do that! He goes [Calvin voice] Oooooooooooooh.

Yeeeeeeeeeeeeaaaaaaah. He stretches everything out. Kind of his character.

Sean: Makes his voice sound deeper.

Chris: Oooooooh yeaaaaaaaah

Louise: Oooooooh. Like the Kool Aid guy.

Jeff: Oooooooh yeeeeeeeeeeah.

Louise: So on the blog, there is a ton of information about other bands. Um, do you think that you can like, um-

Sean: Our blog?

Louise: Yeah, the Tullycraft blog. Do you think you can listen to a band without, like, if you know things about them, but you don't agree with their ideology and stuff, can you still listen to them and like them as much as you did before?

Sean: If you don't know a lot about their ideology?

Louise: No, if you do, but disagree with it.

Sean: Oh, I don't know. That's a good question.

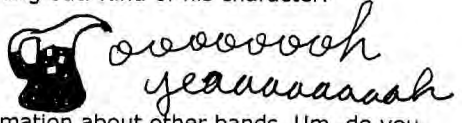
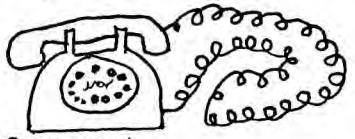
Chris: Right, when you come across a band that you've read press on. What was that band that you said today? Like-

they totally changed the direction this way almost admitted I!

behind the scenes!

you kind of had to be there, but I encourage you

take this moment to impersonate Calvin



Jenny: The Virgins.

Chris: Yeah, who said "If this music thing doesn't work, I'm gonna become an actor...I'm gonna become a model!"

Jenny: But they're still catchy like the Push Kings. Maybe you just respect them less?

Louise: What's with everyone disrespecting this Push Kings? Everyone's like "They're boring"

Jenny: We loooove the Push Kings. At least I do.

Louise: I know. So do I. I mean, at least all their songs don't sound a like, when it's a song about crime, you can tell it's a song about crime, or a song about Florida or Cuba or whatever. You don't have to listen to the words to know what it's about. So now answer my question.

Chris: Your avoidance techniques are not working.

Sean: Yeah, it is a little tougher when you know more about the band than you should, or more information about a band and you don't agree with it, it's tougher to like them. Absolutely.

Louise: I know that's ruined a couple of bands for me.

Sean: Absolutely.

Louise: It makes me feel like a bad person for that

Sean: No, no. You go "Oh...I don't like them...I like their music." It makes you feel like it's a guilty pleasure.

Jenny: Then that's when it become a guilty pleasure.

Sean: And I'll admit I liked, and this is just me being selfish, when a band is super, like when there's a machine behind them. I kinda like a couple of those Ting-Ting songs, but in New York for a day when their pictures were all over.

Louise: Who?

Sean: The ting-tings. I like a couple of their songs but when I saw their posters all over New York, I was like-

Louise: Too much.

Sean: Too much.

Jenny: They have an iPod commercial. Their music is "Shut up and let me dance" It's insanely catchy. I almost bought it off iTunes.

Louise: I don't really notice...iPod commercials. Are you just playing a 21+ venue to be evil?

Sean: I think Chris's main goal is to be evil.

Jenny: Chris is evil, actually.

Louise: So that's what the dead baby eating is about.

Chris: I was never twenty one or less, so I don't cater to those.

Louise: Oh, thanks!!

Sean: We played last night all ages, and the night before?

Jenny: The cake shop in New York was all ages.

Louise: Too bad that's very far away.

Jenny: And last night in Philadelphia was all ages.

Louise: Too bad it's very far away and you get shot if you go there.

Chris: It was a bit of a rough area.

Louise: Was it at the Unitarian church? Because that's where everything in Philadelphia seems to be at.

Everyone: No

Jenny: It was in fish town.

Chris: Do you still have an incredibly strong all ages scene in DC?

Louise: No, there's the Black Cat and the Rock n Roll hotel, but the Rock n Roll hotel is pretty evil and they don't want you throwing confetti or having any fun ever.

Chris: And what about the Black Cat?

Louise: They've always been pretty nice to me, but I've heard bad things on the DC poplist.

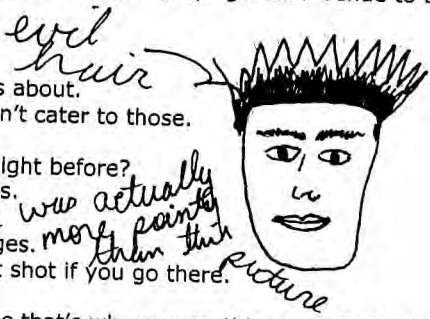
Chris: So that's why we didn't play all ages.

Sean: So when you go to shows, is it your first instinct to throw confetti?

Louise: YES! Yes!

Sean: Do you normally have confetti with you?

Jenny: Do you have it with you right now?



5 Louise: I normally do but not right now. I had it in the bag with the cookies and zines that I forgot to give to you. But confetti is a pretty important thing in my life. And glitter. Um. Yeah. So in Miss Douglas County, you use words from the BMX Bandits song, and is the title like a corruption of Duglas from BMX Bandits name- Sean: Oh, that's good. That's good.

Louise: Or am I just reading way too much into it?

Sean: I never even thought about that. Miss Douglas County was actually we were traveling, we were driving somewhere-

Louise: There are Douglas Counties in Nebraska, Oregon, Colorado, Wisconsin, Kansas, Georgia, Washington, Nevada, Minnesota and Missouri.

Sean: I think it was either from Washington or Oregon. We were driving somewhere and we pull over to some rest stop and it was a little small town paper and it was some "Congratulations to Miss Douglas County" in the headline, and it was some small town beauty thing, and I wrote it down, I usually keep notes in my pocket, and I wrote it down, and I made it into a song. Do you like that song?

Louise: Yes.

Sean: You haven't seen us live so you only know the recording.

Chris: The recording is terrible.

Louise: I don't care. You get used to that when you listen to indiepop.

Chris: [City of] Subarus I think was our worst recorded album. It was the first one we really self recorded. That song was one, after we got the master back and listened to it, we all kinda noticed that there was no bass in it. Like the bass didn't make it in the mix.

Jeff: You were like "This song doesn't sound as good. Why isn't it as good as when we play it?"

Louise: If only I could see you play...

Sean: We ended our show with that song last night.

Louise: Oh!

Jenny: No, we didn't, no we didn't. Don't tell her that.

Louise: You should probably sneak me in. I could pretend to play tambourine.

Chris: That's how we get Jenny in.

Jenny: That's true. It's one of my favorite songs, too.

Louise: Are you sick of those Blueboy tapes? Because if you are, I know what you can do with them.

Sean: That was just sort of...some labels I think, I'm not gonna mention them by name-

Chris: You're not gonna mention Sarah by name?

Sean: Not Sarah, but I think some record labels put out a lot of bands that song a lot alike.

Louise: Well, a lot of music sounds a lot alike. There's a lot produced.

Sean: Yeah, but it seems like in the genre that we're in, in the twee genre, it's very all-

Louise: A lot of it isn't, too, though. There's a lot of things that people call twee that when I was first listening to it, I was like "Wait, this isn't sweet at all? Have you listened to the music? They lyrics too? Because this is about like...a car crash..."

Sean: Yeah, exactly.

Louise: I don't know. I don't even know songs about car crashes. But just as an example. Maybe you should write one. So...what's it like in Seattle? Other than rainy. Music-wise I mean.

Chris: It's mostly just grunge.

Louise: Still?

Chris: I'm joking. It's a big city. You used to be able to go out and pinpoint and go "It's rock" and you would look and see flannel and stuff. But now it's got everything. It's got a reggae scene, and a world music scene-

Jenny: And touring bands stop. And in Portland. They do come to Seattle.

Sean: If they make it north, they make it to Seattle. But music coming out of Seattle. There was a little bit of time where we had some common bands, like Math and the Physics Club, but they're pretty fey compared to us.

Chris: There are bands that think they're twee and they're like, "Oh, you're twee, we're twee too"

Louise: Let's hold hands and skip through a field of flowers together.

Chris: And they're still doing that and we're like...It seems unbalanced. We're a lot louder than they are they're like [guitar noises] "wah wah" and we're like [guitar noises] "NEEEER NEEER"

Jenny: And Cori says something inappropriate.

Louise: Wait, were twee bands ever not...they were always pretty, you know, dirty, I guess.

Jenny: Then we still qualify.

Sean: Dirty, dirty.

Louise: There's a wikiHow that someone added to that says popkids are either complete sex fiends or completely pure and...

Sean: There you go

Louise: This is what I learned from wikiHow. Oh, the magic of wikiHow. Um, yeah, so I guess that's all my questions.

Sean: No, you've got some more questions.

Louise: Oh, do I? Um...do you want to call Katy Batsel? Because she would love to call you.

Sean: Um, what else?

Louise: Uh...is there anything else you would like to add?

Jenny: So what is this for? Like a blog or a zine or... recently.

Louise: A zine. It's words. On paper. Ink on paper. *There's wrap*

Sean: Maybe some staples. *which is super good*

Louise: Yeah! There are staples too! *has been around for a while but*

Sean: I love that! *that and the Yaki zine are record label zines*

Jenny: So do you put it out yourself? *but are both still super awesome*

Louise: Yeah, I do. I go to the copy shop and yep. *and a couple more zines*

Sean: That's the best kind of zine. *that I can't remember*

Louise: I meant to bring some for you but-

Sean: It's in the bag that's at your house.

Louise: Yeah. Me and Katy [Batsel] are doing a teenage fanzine revolution.

Sean: Yeah, there aren't very many zines.

Louise: I think it's me and Katy, basically There would have been some riot grrrl zines if you hadn't killed them. Jesus Christ!

Sean: What were the bands that turned you on to all of this?

Louise: The first one was really Tilly & the Wall, even though they're not really twee, I guess. When I first heard Beat Happening I was really excited. Went to stand up,

almost fell over. Which is pretty ridiculous.

Sean: Yeah, yeah.

Louise: What about you?

Sean: Beat Happening for sure. I love Beat Happening.

Louise: What are the bands now that you're excited about?

Sean: Yeah, what are we excited about?

Jenny: What about your Nana person?

Chris: There is the Nanagrizol. N-A-N-A-G-R-I-Z-O-L Have you heard of them?

Louise: No, I will have to write that down later.

Jenny: He just said it!

Louise: Well, I didn't have a pen out.

Jenny: It's recorded!!

Louise: Oh!!! DUH!

Jenny: Say it again.

Chris: N-A-N-A-G-R-I-Z-O-L. They have a really good record.

Louise: I will have to look that up.

[silence]

Louise: So...how do you feel about multiple format releases?

Sean: You mean like downloadable?

Louise: Like when they're downloadable and on 7"s, especially when they release a single on 12" and 7".

7 Sean: That sounds expensive. You actually run into production issues when you start.
Chris: Our new record is not on vinyl.
Louise: I know, my sister had to order it for me because I did not have paypal and she tried to order it on vinyl, so now I just have two copies of Disenchanted Hearts and I didn't have any money left for Every Scene
Sean: It was supposed to be on vinyl-
Louise: Yeah, I heard it was coming out in Europe on vinyl
Sean: But then Andy was in the hospital. He wrote me and said he was going to figure out the future of his label when he got out of the hospital.
Jenny: Oh my gosh.
Sean: And if he could afford to do it.
Louise: Oh, wow.
Sean: So I don't know.
Louise: That's a shame.
Sean: If we really wanted to, we could probably do it through some other avenue.
[silence]
Louise: So, how do you feel about Sweden?
Sean: Chris actually just got back from Sweden. He owns a second home there.
Louise: Cool! Do you speak Swedish?
Sean: Chris's wife is Swedish and his son speaks Swedish but he doesn't speak Swedish at all.
Chris: Sweden seems to have a great number of bands that comes out from there.
Louise: Yeah, there seems to be an insane amount from like, Malmo and Gothenburg.
Chris: Do you know the Radio Department?
Louise: Yeah, yeah, I do.
Chris: That's a great one. I think Jens Lekman is probably my all time favorite.
Louise: Jens Lekman drives me nuts.
Chris: I think he's a genius. He's great. Oh my god.
Sean: Do you like him?
Louise: I mean, I like him, but-
Chris: He's so good
Louise: He's not like, that interesting. You know what I mean?
Chris: But he's so good.
Sean: I like this girl. She's not gonna let you skate by on "Oh, he's Swedish; he's awesome"
Chris: I'm gonna start singing it. I think he's got *so many* great lyrics. Oh man. And they're heartfelt, and, uh.
Louise: No compromise means *never* having to listen to Jens Lekman again.
Chris: Is it just his overexposure that has you saying that?
Louise: No, I don't mind bands that are overexposed, like, at all. I mean, if they are overexposed in order to market themselves, then yeah, but if they just get picked up and a lot of people like them 'cause they're good, then it doesn't bother me.
Chris: Isn't that what happened with Jens? He's not marketed.
Louise: No, he's not, but it's not that at all. I just don't like him.
Chris: What about his beautiful voice? He's a crooner. That guy can carry a tune.
Louise: I like people with bad voices.
Sean: I guess that's why we're here doing this interview.
Louise: I like people with distinct voices. I like to be able to listen for two seconds and go "Yep, that's so-and-so"
Chris: Like Jens!
Louise: No!
Chris: What about the song Black Cat?
Louise: I'm not that familiar with him. I've heard a lot, but I'm not familiar with any of it.
Jenny: That's by Rocky Damon.
Chris: He's my favorite. He's probably my favorite Swede that's out there. What's my second favorite Swedish thing?
Jenny: ABBA.
Chris: ABBA.

Mr. Chris Lekman

I ♥ Jens

Chris + Jens 4 ever

In fact, Chris is married to Jens.

Louise: Stephin Merritt is with you on that one.

Chris: Did you like that new Magnetic Fields album? Some people didn't.

Louise: He was trying to hard to be the Jesus and Mary Chain. But it wasn't like he just tried to be the Jesus and Mary Chain, it was like he wrote songs like he normally does and then went back and added feedback.

Chris: Added the distortion to it.

Louise: It just needed to be distorted in the first place. Just record it badly to begin with.

Chris: Yeah, he added the effects afterwords.

Louise: I think people need to stop trying to sound lo-fi and just-

Sean: Be lo-fi.

Louise: Or be hi-fi. It doesn't matter, as long as they're not, you know, trying to be something they aren't.

Sean: I think that's true. We don't really think much about trying to sound a particular way.

Louise: That's why things are good. When you think about that too much it just sounds bad.

Sean: So you're in high school?

Louise: Yeah.

Sean: What grade are you in?

Louise: I'm going into 10th grade but actually I'm not, I'm just dropping out and starting college. So.

Sean: What? What? How does that work?

Louise: Well, you're not really allowed to drop out until you're 16, so I'll be partially homeschooled and also take some classes at the community college for a couple years. And then I'll have two years done because Montgomery College is only a junior college and then I'll go to UGA and be like "OH I'M IN ATHENS!"

Sean: Is that where you're going to go?

Louise: Hopefully. And I'll have a clubhouse and let everyone in who I like and nobody who I don't like.

Sean: So wait? Are you just ahead on credits?

Louise: I'm not ahead on credit at all, I'm just not learning anything and the people there are not...

Sean: You don't like it?

Louise: I don't like it. I can't relate to them

Sean: That's high school.

Louise: No, high school, that's when you commiserate with your friends about not being able to relate to anyone else. This is me in my room making a zine, being sad about not being able to relate to my friends.

Sean: That's to bad.

Louise: Whatever. Things will change.

Sean: So you decided to move to Athens?

Louise: Yeah. It's hot there, though.

Sean: It's really hot.

Louise: I can deal with it being hot.

Jenny: You grew up in this area?

Louise: No, I grew up in Pittsburgh. There's nothing in Pittsburgh, but now that I moved, there are a ton of bands going to Pittsburgh, and they're all these really tiny shows at the Garfield Artworks where I went once to see Casper & the Cookies and there were like twelve people there and it's all ages and it's not a problem to get to, and like...THANKS FOR COMING EVERYONE!

Jenny: Well, if it's any consolation, we did not play Pittsburgh.

Louise: No...that doesn't help.

Jenny: I didn't think it would.

Chris: You know, you need to get yourself a fake ID.

Louise: They're like a hundred bucks. They're ridiculously expensive. And all my money gets funneled into zine making. So. Yeah. That's rough. Oh well. If only I knew bands who would sneak me in.

Sean: She keeps going back and forth on us. I wrote to Jason and he's like this place is...

Louise: Yeah, a lot of places in DC are anal-retentive about it. I called them up to ask if they would let me in with a parent, but no. Do you have anything you would like to say?

Sean: I think Jeff does.

Jeff: I don't really have anything to say.

Sean: Come on, Jeff.

Jeff: No, you sound like you have it all put together.

Sean: You got a plan.

Jenny: You're gonna go places. I'm not being condescending. I'm serious.

Louise: Hopefully I will. Hopefully the places I go will be Athens.

Sean: And beyond, I'm serious.

Jenny: You have a lot stronger opinions on things than I did at your age and I think that's a good thing. *okay, you can start reading again*

Sean: Yeah, Jenny. You have not done so well. Look where you are. Towing the country with Tullycraft, come on.

Louise: I bet that's not what you planned at all. In fact, you probably put it on your Do Not To-Do list.

Jenny: Exactly. UNDER NO CIRCUMSTANCES end up in a van with these guys.

Sean: By the way, Cori is back at the hotel.

Louise: In the BYT interview the other day, they kept calling him Corianton.

Sean: Yeah, that's his name.

Louise: I know, I know. But does anyone actually call him that? It seems like a pretentious name.

Chris: It fits. Let's just say it fits.

Jenny: Actually, I think it's biblical. I don't think anyone calls him that. Except for maybe his mother.

Chris: And when he gets in trouble with Jeff.

Sean: He introduces himself as that.

Jenny: Oh, he does?

Sean: Yeah, I've listened to him do it.

Chris: I'll look for it now.

Sean: And then he looks down upon you for the rest of the time.

Louise: He's like [pretentious voice] "My name is Corianton."

Jenny: [pretentious voice] "What's yours?"

Sean: He's back at the hotel room. He had some work to do.

Louise: Sitting around being pretentious?

Sean: Yeah, exactly.

Chris: We think he's trying on all our clothes.

Louise: Oh? Jenny's too?

Sean: Mostly Jenny's.

Jenny: Yeah, I've got like three skirts.

Sean: Your shoes are gonna be all scratched up.

Louise: Scratched up are the best way to have them. Whenever my friends get new converse I make them go rub them in the dirt. "Your converses are too clean." And then they go into the bathroom and clean them and I'm like "...You're doing it wrong"

Sean: So are any of your friends doing your plan with you, or are you doing it solo on your adventure from high school to college?

Louise: I'm doing it by myself.

Sean: Who's gonna home school you?

Louise: Um. Me, the internet.

Sean: Yeah, make a program.

Louise: There's a curriculum. Exciting stuff.

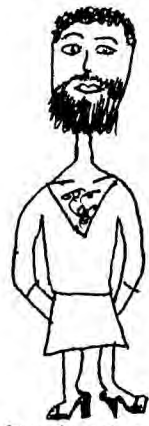
Sean: When does that start?

Louise: This fall.

Sean: Are you gonna miss the social aspect?

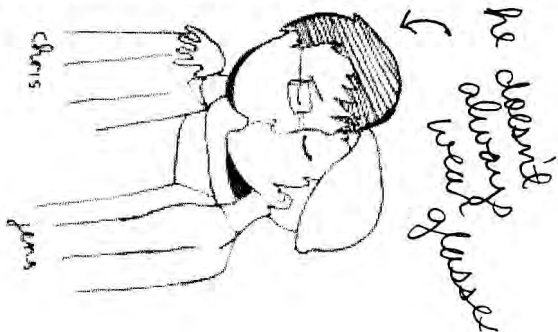
Louise: That's what I'm trying to get rid of.

Sean: You don't like that at all?



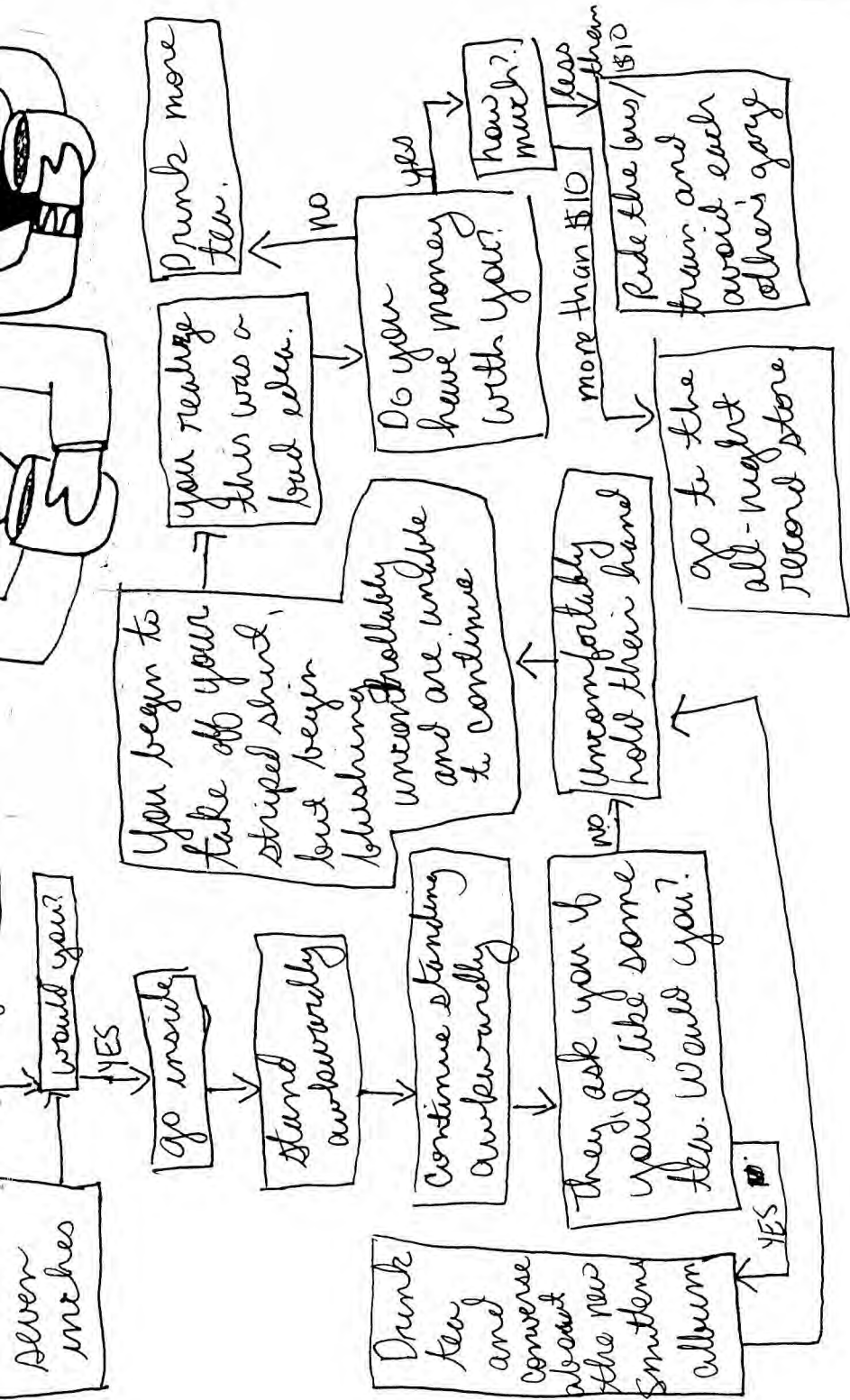
Louise: I like being social, I just don't like being social with the people I'm around. 10
 Sean: Well, you'll still keep in touch with some friends.
 Louise: Well, the idea was kind of to disappear.
 Sean: You don't want to do that entirely, though, right?
 Louise: No, that was the plan.
 Sean: Really.
 Louise: I was considering keeping in touch with this one girl. She likes Nirvana a lot. She apparently went to great lengths to get that Michael Azzerad biography of them that she got from some tiny bookstore in Missouri. So I was like, at least she's dedicated. That's something.
 Sean: You can get that almost anywhere, can't you?
 Louise: Apparently not. When she lent it to me, she had it all annotated.
 Sean: I think that book, you can get on Amazon, can't you?
 Chris: In the Northwest, you can probably trip over them. Anyway, I was reading that. There's a lot of Calvin in that one.
 Louise: Yeah, I was reading and every other page, there was Calvin.
 Chris: Calvin, Calvin, Calvin, Calvin, Calvin.
 Louise: That's how I found out that she liked them. There were these flag things in the display with the colleges people were going to and someone was going to Evergreen, and I was like "Ha ha, hipster college, I bet they'll go hang out with Calvin Johnson" and she was like "I heard about him!" and I was like "Yeah!" and I made her a mixtape and that was fun stuff.
 Sean: So none of your friends have music taste or anything?
 Louise: Nope, I've made them mix CDs and they've not listened to them. They're pretty undedicated to what they like. Which is the problem. I'm pretty good with anyone who's dedicated.
 Sean: So how did you do this all on your own? How did you discover this whole world by yourself?
 Louise: Um, google. The internets.
 Sean: So you're just self motivated.
 Louise: Um, I wouldn't call it motivated.
 Sean: Obsessed.
 Louise: Yes. Stalkerish, maybe. But that's how everyone gets everywhere. That Pam Berry. She's a stalker.
 Sean: Yeah, yeah, yeah. We were just...a couple years we stayed with her. And she's wonderful. Yeah, she's great.
 Louise: Yeah, I bet she was reading your diaries.
 Chris: I think we were reading hers.
 Louise: I would do the same, so I really can't blame you for that.
 Sean: Well, sorry you're gonna miss the show tonight.
 Jeff: I won't play well.
 Sean: Yeah, Jeff won't play well. He's gonna get pretty drunk and play off beat.
 Jeff: Yeah, I'll play poorly.
 Sean: Jenny's gonna be singing off key.
 Chris: Sean's gonna forget lyrics. I'm gonna break a string. It just won't be pretty.
 Louise: Well, that's okay because I'm tone deaf and I can fill in the words he doesn't know; I know them all. Though, like I said, tone deaf, so people might not be happy to listen to that.

Thanks to
 Katy B. for
 the picture
 of Chris and
 his wife Jens
 reading.



Anatomy of an Indiepop Booty Call: a flowchart





FLOWERS FOREVER

L: Yeah, I got it at Radio Shack. It cost entirely too much. *Interview*

D: Oh? Did it. *with Derek Pressnall at the Black Cat.*

L: Yeah it was thirty five dollars and it was the cheapest one.

D: Really? You see them at thrift stores all the time. *June 3, 2008*

L: Yeah, I tested some of those and they didn't really work. They didn't pick up sound right. I guess this is recording. Anyway, what is flowers forever?

Because I remember when it started in December or whenever, it wasn't like a band, it was art, too. So what is flowers forever? Can you explain that?

D: Um, I don't know I guess it changes every time I think of it. It's not anything, really. But it's everything. I mean, it's a band, it's a music, it's visual art, it's like, um, I would hate to say my religion, but um, kind of my faith, in, uh, the world. I guess I don't think of the actual flowers forever as a, um, like if you could picture it as tangible like an object, I wouldn't picture it as like a something, like emotionally for me, but when I just think of it, but that's where it started, and then it just crept out of those kind of realms and I play guitar, so I did that and I you, know, and it came out of other things. So I think it means a little bit of everything to. I mean, it's nothing, too. It's whatever you want it to be.

L: Why should other people, like, believe? Because on YouTube, it's like "DO YOU BELIEVE?"

D: Uh huh

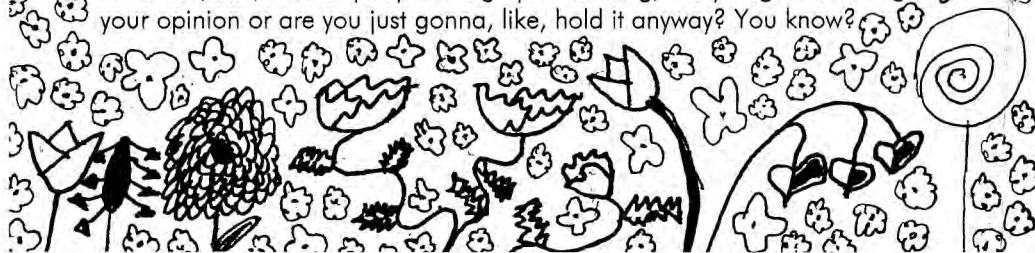
L: So why should other people believe? I mean clearly, you believe, but why should other people?


D: I don't know. I don't think they should. I think they should do whatever they want to. I don't even know if I believe. And believing in what, that's the question. I don't know, I just like to [indistinguishable]. I think it's a fun question to ask people. It's a fun question to ask yourself because you know, belief in what? Belief in everything and everything.

L: Because if flowers forever is nothing, then what are you believing in?

D: Right. So, that question can mean anything. And then when you start to think about that question in regards to things, it's fun to like, question yourself, and question your ideas of what you think. Of what is real. Because you know, even all of us have some kind of beliefs. Or, this is my opinion on this or this is my opinion on this. But really is that your opinion once you start to, you can start to question.

L: I know, like, if other people bring up something, are you gonna change your opinion or are you just gonna, like, hold it anyway? You know?





D: Yeah, I guess it's kind of, it's kind of like that. So I guess there's no...I don't want people to believe. But I do want people to believe. Y'know? Whatever they want to.

L: Yeah. Like, in something.

D: Oh, yeah, I mean! I think, yeah, you gotta believe in something, because that's healthy. Friends, family, you know.

L: Do you have any goals as flowers forever? Like, what are you trying to do? Just express yourself? Or are you trying to change anything? Cause, like, in that one song [Golden Shackles] you're like "CHANGE BETTER COME"

D: Right. I guess I'm trying to change myself. I always love, I love change. Y'know?

L: Yeah, change is fun.

D: Change is the most beautiful thing ever. People are so scared of change sometimes, too. I mean, I am too.

L: Yeah, I'm scared of change, but I do it anyway, cause, like, what else are you gonna do? Even though it's scary.

D: Yeah, it really really scary scary. But at the same time-

L: It's exciting.

D: It's so nice and freeing to have change occur. Y'know? And it's not

always at the happiest moments in your life. But to every ending, there's a beginning, so then, you know, things are different. And exciting. Whether they're scary, or whether they're dark. You know, it's a new, it's a new landscape. So I love, yeah. I think I'm trying to change myself a little bit.

Y'know? With flowers, trying to fulfill things.

L: Like, what are you trying to fulfill?

D: Like, myself.

L: Do you know? Or is it just, like, something?

D: Y'know. I could be like, "I'm trying to fulfill this. And I'm trying to change this." But I'm trying to fill some kind of, uh...

L: Like, you feel like you have to do something.

D: Yeah. Why do you have those feelings? Why do you feel like you have to create something? Why do you feel like you need to do anything?

Y'know? So it's coming out of those sorts of things. And as far as I can, I don't know. It's nice. It makes people think. And it brings enjoyment. Fun.


Entertainment. Y'know?

L: Yeah. Yeah.

D: I feel like, too, people get so, um, it's hard being an artist for certain people because they feel they're not worthy to be, to make art and to create things. Y'know? And I'm always talking to people and they're like

"Oh, I suck at that" or "I'm so-"

L: But you have to do it anyway.



D: But also I feel like what I'm trying to give with flowers forever is, it doesn't matter.

L: Do it anyway!!! I mean, I'm terrible at writing, yet I have a zine.

D: Yeah! Yeah, exactly! Just like that. Just fucking do whatever. Do, just do.

L: If you like it, do it.

D: Right! And like, within that is fun, and love, and within that is faith, and all this stuff, you know? Somewhere in between the idea and doing it. So I guess a little bit of that, too.

L: You've been touring a ton.

D: Yeah, yeah. Been running around a lot.

L: Do you, like, miss home? Or do you just like being on the road?

D: I do miss home. You know, I miss Jamie [his wife and tap dancer in Tilly]. Because with Tilly [& the Wall] I get to-

L: Right, 'cause of course she's in Tilly.

D: And my cat.

L: Ugh! Ah. I was just thinking I would miss my cat sooo much.

D: Yeaahh.

L: What are your cats names?

D: Tomato and Bone.

L: Oh, really? Awesome.

D: Yeah, they're the cutest things ever. I miss my garden. I've been really into gardening, and like, it's a really new thing for me, but it's something I love. So I'm doing it.

L: My dad is really into gardening he has a "water feature" [I did air quotes]

D: Oh, really?

L: With fish in it.

D: I do, too. I have a pond. I like that. I call it a pond. I'm gonna start calling it a water feature.

L: He calls it a water feature because originally there was water running through it, like a fountain, so it wasn't just a pond, it was a "water feature"

D: Oh, that's hilarious. So yeah, there's lots to miss when you're on the road. There's lots to loose. And there's lots to gain.

L: So, a wizard just turned you into a whale. Is this awesome? Yes or no.

D: Huh?

L: A whale. A wizard has just turned you into a whale. Is this awesome?

D: Sorry?

L: A whale. A wizard. It turned you into a whale.

D: What does?

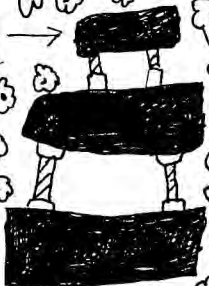
L: A wizard.

D: Into what?

L: A whale.



D: Oh, yeah. A whale! I just wrote a song about a whale.
L: You have a song about a whale?
D: It's one of my new ones. I've been thinking a lot about whales recently.
L: Oh? Great! So I know the other people touring with Flowers Forever, but I keep seeing that girl in the tour videos?
D: She, um, her name's Greer. G-R-E-E-R. Greer. She's from Fresno, California. She plays in this band Rodamocker. She's just a buddy. And she's playing bass on this tour.
L: Cause I was wondering in all the four videos. Uh, what else was I going to say? What have you been in the van? Have fist fights broken out?
D: No, we're pretty chill. Whoever's driving usually gets veto power on what is picked, as far as musically. So you don't get in fights. What have we been listening to in the van? Uh...um...been listening to...Kate Bush. You've heard of Kate Bush?
L: I haven't heard of Kate Bush.
D: You should check her out. She's really good.
L: I will.
D: Check out Hounds of Love. Um, we've been listening to NOFX. It's like a, a pop-punk band.
L: Yeah, yeah. I know NOFX.
D: Like a teenage boy band.
L: Yeah, I listen to teenage boy bands, so it's okay.
D: Yeah, um...
L: I've actually been listening to, like, B*Witched and A*Teens lately, so...I'm a bad person.
D: No, no.
L: But I like it so, Imma listen to it.
D: We've been listening to country stations. Like, local pop country stations. That's fun.
L: But don't they have the same songs on all the stations?
D: Sure, sure. But pop country's great. You can find some great things on pop country.
L: I guess that's all my questions.
D: Alright.
L: Unless you have anything else to say. Anything prophetic or about key lime pie? Or, just, pastries in general. Or literature. If you're into literature.
D: I don't really eat pastries that often.
L: YOU DON'T EAT PASTRIES!?
D: I do eat them sometimes. But not that often.
L: Oh.
D: Literature, um. It's fun.
L: Yes.
D: A good time





L: I agree.

D: I say turn off your TV and read a book. Because you know, cable is so intense. I love it. I don't have cable but I love it so much. I'll never get cable because I love it too much. Cause it's almost impossible not to watch it.

L: I end up on my computer, anyway.

D: That's the dangerous thing. That's what good about tour, too.

L: Yeah, because you don't really have a computer.

D: No, we do have a computer, but it keeps you from sitting on the computer at home.

L: And just doing that all day.

D: Yeah, um, every time I'm at my house and I'm like "I'm gonna get on my computer and check my email"

L: Then you end up getting distracted and stay on the computer.

D: If I checked my email in the last five hours, I'm like "No, I'm gonna go outside" and I'll just walk outside and stand there. I don't even know what I'm doing out there. But anything but to be caught in the cycle, in the current of computers and TVs and that technology and whatever.

L: Yeah.

D: There's nothing wrong with it though, it's awesome. It's a great tool.

L: Cause yeah, everyone's closer. The world is, like, getting smaller.

D: But then getting more far away and further apart?

L: What?

D: Yeah, don't you feel that getting through the connectivity of, like, the connection of, um, of, you know, cell phones and like, I just feel like people are losing.

L: I mean, in some way, you're losing face-to-face talking, but you talk to people more on the computer, I guess, but you still do the same amount of talking.

D: That's not true though, because I feel like I did the same amount of talking with people before there were cell phones and before there were computers.

L: Well, I don't remember a time before computers.

D: I'm a little bit old.

L: No, I'm just a baby.

D: I mean computers were kind of breaking news when I was in high school.

L: Well, I've always had computers. Like, I remember growing up and playing Freddy Fish when I was like, three.

D: Yeah, okay, yeah.

L: I don't even miss not having computers because I've always had them.

D: Yeah, I don't know. It's...I think they're awesome. I think change is good. So, I mean, I think we need to keep going forward even if that means there'll be a bad outcome in the end. It's like, inevitable, and that's healthy. You have to go through...you have to keep on moving forward whether it's good or bad to get to another good thing.

L: Cause if you just stop when it's bad, then you're stuck there.

D: There are all these people that try to hold things back. I mean, people, computer stuff, bring it on. I think it's really good too, for like, medical.

L: I think computers, like, whenever people are talking on them, they're like, a lot more truthful, I guess, because they don't expect to be take it seriously. It's just kind of weird...that they say things that they wouldn't in real life.

D: Mmmm, that's an interesting thought.

L: It's just weird.

D: I just don't like, I don't get texting. I think texting is-

L: I've never texted in my life. I don't know how. I don't have texts on my cell phone.

D: Texting is like, see, that's what I think...I feel like people just don't want to speak to each other. So you end up having these weird conversations when you're texting back and forth, and if I have to send more than two or three texts to someone, I'm just like-

L: CALL ME!

D: You know what the worst is? I'll just call them and they won't pick up their phone.

L: But you know they're right there!

D: And they know you know, too! And it's just really funny, but it's so [indistinguishable/laughing]. It drives me crazy!

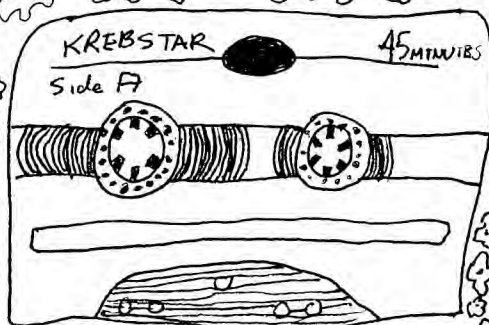
L: I don't text, so I'm not involved with that. So I guess that's all my questions. Thanks for doing an interview.

D: Well, keep up the zine.

L: I will send you one.

D: I would love to have one.

L: Okay, I'm gonna stop this tape.



The Perfect Tape

Bernadette was so excited. Harvey was arriving later today. Harvey was a boy Bernadette had met on the internet, a place where she spent a lot of her time, seeing as how she lived in Madison, Wisconsin and had quite a bit of it on her hands. Bernadette's hands trembled as she recorded the crush mixtape she was making for him. Harvey was from Scotland who Bernadette had convinced to come to the University of Wisconsin and who she planned on seducing and convincing to citizenship marry her. She had been planning this tape for months. She had actually recorded it thirty-four times prior to today, and had decided after the seventh time that it would probably be cheaper to order tapes in bulk than to continue buying them in packs of two at Radio Shack, and had ordered one hundred tapes from an online retailer for the low, low price of \$32, so I guess she has a lot of tapes now that she's done obsessing over making the perfect mixtape for Harvey, so if you need a lot, she'd probably sell them to you for cheap because she can't just keep them and have tapes for life because tapes degrade over time and she won't be needing that many more anytime soon.



While Bernadette was recording the tape, an enormous moth landed on her arm. Bernadette hated moths, which should not be confused with maths, as the two words look similar when typed in Futura Lt BT, but are, in actuality, very different. Maths are a body of knowledge centered on concepts such as quantity, structure, space and change, while moths are an insect closely related to the butterfly. Most species of moths are nocturnal, and spend a great deal of time seeking out bright objects, such as street lights and glow sticks, as they believe that is the path to enlightenment. Bernadette hated both moths and maths with the burning

passion of a thousand suns, and for that reason, moths frequently towards her. A thousand suns are quite bright. Bernadette started shrieking. Her roommate, Talulah, who had been vacuuming her car with a hand held vacuum ran inside to see what the shrieking was about. Talulah knew of Bernadette's fear of moths, and had dismissed it as a stupid and irrational phobia, and often derided Bernadette about it until last Christmas, when Bernadette had been in Tempe, Arizona visiting family, and Talulah had

taken the opportunity to read Bernadette's diary, which she had conveniently left under her bed in a locked metal safe that also housed her grandmother's wedding ring and a small amount of cocaine. She found out that Bernadette's younger brother, Danny, had surrounded by a swarm of moths while he was playing in a fountain in the Monroeville Mall (which was, coincidentally, also a favorite of zombie hordes during uprisings). One of the moths found its way into his ear canal and had, over a period of months, crawled into his brain and launched a takeover. The moth eventually used Danny's body to convince Kevin Barnes to do a show naked, which lead to pictures being taken and posted on the evil, evil Pitchfork. Later, my friends Katy and Alex (who also were the ones who for some unknown (but surely perverted) reason were discussing an indiepop booty call, thus inspiring the flowchart) tried to get me to look at said picture, something that I told them I'd really rather not do. At this point, they began setting booby traps in attempt to get me to look at Kevin Barnes's dick, and self-pwning each time. Seriously guys, I'm never gonna look at that picture! Unfortunately, Bernadette had seen the picture and been scarred by it, hence the fear of moths.

Talulah held out the vacuum to Bernadette's arm, expecting the moth to be sucked up right away. The moth flapped around on Bernadette's arm, trying to escape the vacuum cleaner. Moths are surprisingly resistant to suction. After great effort by the moth and Talulah to avoid the vacuum and to get it to inhale the moth, respectively, the moth lost the battle. Talulah would have given up and let the damn moth go if Bernadette hadn't been shrieking at such an ungodly frequency. "Jesus Christ, Berni. You're gonna be late for picking Harvey up at the airport."

Bernadette quietly grabbed the mixtape, onto which she had just recorded the last song, put it in the case, and walked out of the house with the dilated pupils of her eyes wavering in fear, darting this way and that to make sure the moth hadn't escaped the vacuum bag. Luckily, the Bernadette's house to airport bus was just arriving. She boarded quickly and took a seat in the middle, which was far away from the smelly old ladies in the front and a good distance from the hobo drinking from a brown bag in the back, though there was always the chance that that wouldn't keep him from making lewd comments/begging for money/ having a conversation with her, and he would just shout louder. She avoided his gaze and stared absentmindedly at the bridges passing on the way to the airport in a way that no popboy could resist. She saw Harvey's plane making a traffic pattern near the runway, but was unable to seduce him at that point, as he could not to see her due to a few thousand feet separating them. This did not stop her from trying, and she made an effort to look even more dreamy that resulted in a small sigh that caused Harvey a strange sense of finding a bus passing beneath his plan alluring. He didn't realize that a popgirl was riding in that

bus, looking achingly adorable, so he resolved to never got to /b/ again, guessing that that was the cause of him being attracted to busses.

Bernadette clutched the tape and stared at the exit gate, her eyes fixed the square portal that all her happiness in life would come from. These were incredibly high expectations for one person, a person she'd never met in meat world before, no less, but she had put so much effort and thought into the tape that she had exhausted the possibility of it not working out. Bernadette's pudgy fingers gripped the case so tightly the it popped apart. "Fuck," she said, sticking her hand in her bag for the extra tape case that she had with her at all times just in case this situation arose. She also had band-aids, duct tape, and dental floss, which she had once used to escape from the roof of a building when the skinheads were chasing her.

Harvey emerged from the terminal. It took all of Bernadette's energy not to run towards him and cling to him like a barnacle clings to a whale. When he got to her, she passed him the tape, her face beaming with pride. She grabbed his hand, and ran from the airport. His luggage was left on the carousel. It spun around for two hours before someone whose luggage was lost saw it going around repeatedly and called in a bomb threat. The airport was shut down for five hours and millions of dollars were lost. Harvey hadn't left anything to identify himself in or on it, which is generally a poor choice when traveling, but in this case saved him from facing a million dollar law suit.

Bernadette dragged Harvey onto the bus, where they sat for an hour, looking out the windows and coyly not holding hands. Bernadette grabbed the tape back from Harvey, not quite trusting him to hold it. Freud might say that this symbolized that she didn't trust Harvey with her heart and would never be able to grow to love him, but in fact, she just knew that Harvey was a bit clumsy and the highway was poorly maintained and full of wretched bumps, and she didn't want him dropping the tape. She had spent countless hours working on it, and she wouldn't take any chances.

When they arrived at the stop, she stepped off the bus and headed toward her house. Unfortunately, in her absence, the city had built a four lane highway, and she had forgotten to look both ways before crossing the street and had forgotten to check for new streets. She was hit by a car and died immediately, and the tape was smashed to bits, though that doesn't matter because boys are sometimes stupid and if Harvey had listened to the tape, he would have missed the meaning, although Bernadette had made it painfully clear, with songs such as "Do Me" by Loveninjas and "Be My Boyfriend" by Tender Trap, because boys are frequently stupid about things like that.

The moral of the story is don't do drugs because you'll get hit by a car.

Sometimes in life and writing, saying "I" is too hard, so the hypothetical "you" is used instead.

I set out to write how being a popkid is a bad idea and how it sucks the life out of you, but along the way, I talked to a few people and realized that it's not indiepop; it's just me. Well, not just me. It's me and other people, but not me and most people.

It's this feeling that you have to do something, and then you do it, and you get a temporary reprieve from the heaviness that weighs down on you, but it just lasts for a little bit, then you have to do something else. And you're always alone, too. I was planning on blaming my loneliness on indiepop, but it was there even before indiepop. Indiepop has definitely magnified it and given it direction, but it was always there. I feel indiepop everywhere. It's a sadness like sand under my skin, weighing me down. And when I am happy, then I feel like a case that's not holding anything important. Anything at all. It's a hard realization to come to that you'll never be happy, because when you are, you miss being smart and interesting, and when you're unhappy, it's hard to move, but you have a purpose, so you go on anyway.

But the feeling you get when you make something isn't happiness or sadness, so I can't measure it in that way and decide if it's worth it. Pro-con lists won't help with it. It's not on the same plane as happiness and sadness. The only way I can explain it is better. Not better than being happy, but better than however I felt before.

You keep going to do these things, whatever things you have to do, the most you can do at any given time with your money and resources, and you're always alone because by being so much more interested in a certain thing, you've alienated yourself from the general population. Maybe it's easier if you're around other indiepop people, and they help a bit, but probably only for the time you're working on the projects with them, because in the end, you always feel like it's ultimately your responsibility. Caring that much about something isn't a sustainable way to live. It kills you slowly, and makes you think you're enjoying it. Maybe you are.

And it's not anyone's fault. It's just something in me that's broken, or maybe not broken, but too acutely tuned, which I guess is a different kind of broken. If it wasn't indiepop, it would be something else. Maybe that makes indiepop seem less important than I think it is and is kind of like treason, but it's true. It probably could have been something else. Something easier, with a defined set of rules and a canon that's indisputable, because you can't get too mad over something if you can prove someone's wrong. It hurts more to know that maybe you're the one who's wrong and it makes you look at yourself a little too hard. Knowing that everything you believe in and stand behind and would die for, are dying for, could be wrong is a hard thing to know.

But you have to do it. It's like being under the ocean, and you're so far down that there's no chance of getting to the surface, so you might as well drown now, because if you don't, the pressure will kill you anyway, but you hold your breath and wait for the pressure to kill you, because it's a few more minutes, at least. Even if there's no chance of life and no one to save you, you can't give up. In case it gets better. It won't, but you still hope for it.

So I guess I wanted to tell all of you being indiepop was a bad idea and it's a lot easier to conform, because it's true, but that message is pointless because if you're a hipster and you are just doing this to be cool, I don't even need to warn you against feeling it too much, because you don't and this is just another way of conforming. If you're a popkid who never feels pain from indiepop, then there is nothing to warn you against. It's all beautiful and cardigans and lollipops. And if you're like me, then warning you is pointless, because you can't go back and you never had a choice anyway, and there's nothing I can do, and I'm so, so sorry that it has to be this way.

